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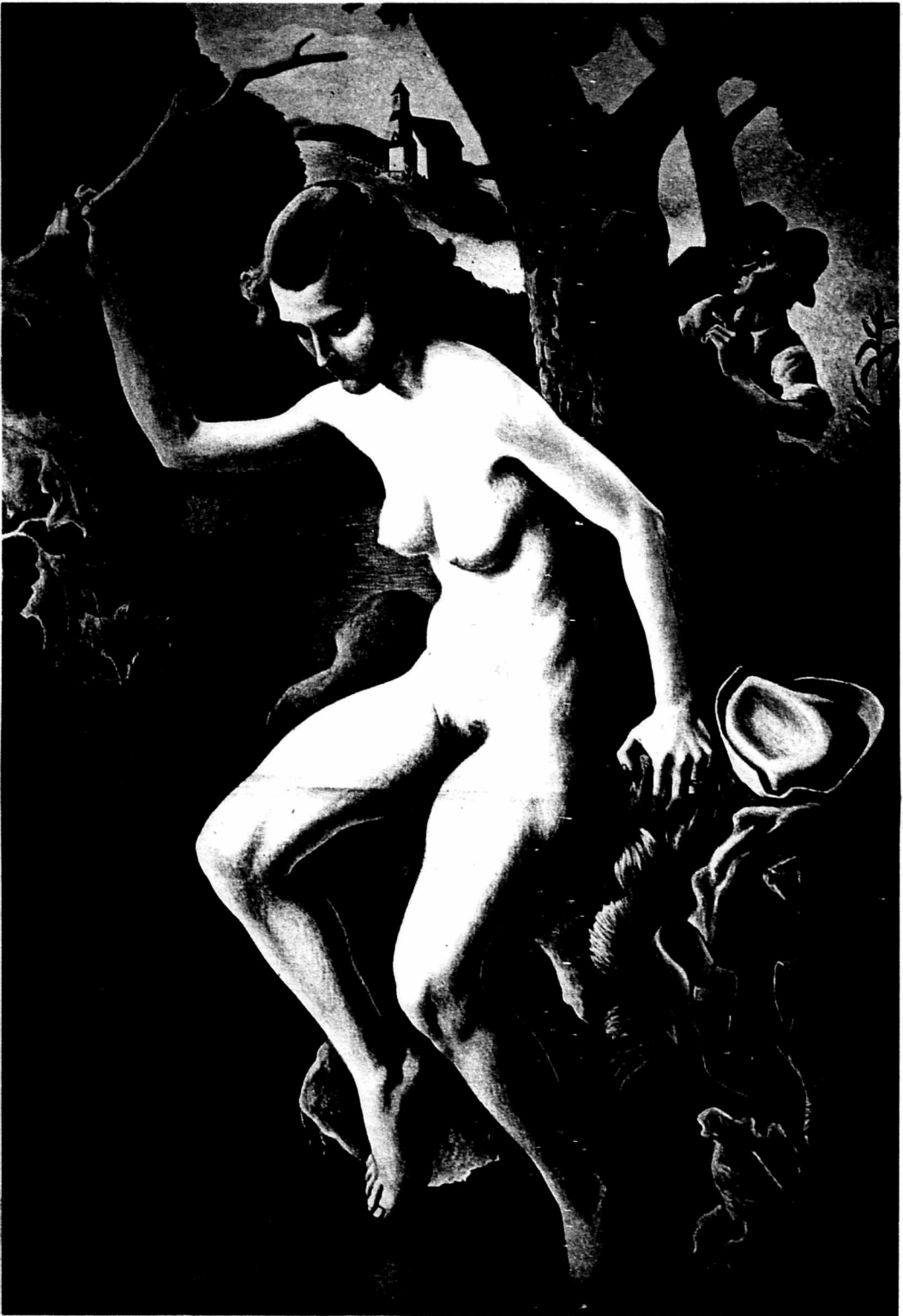
Daily Egyptian Staff

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Susanna and the Elders, by Thomas Hart Benton.

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"Thou knowest that they
have borne false witness against me"

Biblical tale comes to life in operatic version of folk tragedy

By C.Anne Prescott
Staff Writer

The opera, Samuel Johnson once said, is "an exotic and irrational entertainment." But *Susannah*, to be presented next weekend by SIU's Marjorie Lawrence Opera Theater, seems of a genre that Johnson never knew. For *Susannah*, in the words of critic Ronald Eyer, is a "gripping flesh-and-blood drama."

The 19-year-old opera is based on a classic situation: an innocent, but enticingly beautiful girl, is first eyed with suspicion and then condemned by her neighbors. She is ultimately seduced by a preacher who imagines he is trying to save her soul. The story may sound familiar because *Susannah* is derived from the Biblical tale of "Daniel and Susanna" found in the Apocrypha. At least, that's what composer Carlisle Floyd had in mind when he wrote this, his third opera. Critics were evidently convinced of the opera's origins; reviews lauded Floyd's "faithful adaptation" of the Apocryphal story. Readers of the Bible may take a far less generous view.

This is not to say that *Susannah* is not a compelling musical drama and a distinct credit to both its composer and to the quality of contemporary American opera. It is all this and more. But a brief review of the thematic structure of both the Biblical and contemporary versions of *Susannah* and the Elders is most revealing.

In the Apocryphal story, Susanna is an example of innocence vindicated by faith in the Lord, while in Floyd's adaptation *Susannah* succumbs to that demon sex and dies alone and embittered.

The Biblical story portrays Susanna as the beautiful and loyal wife of Joakim, a rich and highly regarded Babylonian, whose home is used as a court where elders judge cases. Two of the elders, who watched Susanna walk and bathe in her garden every day, "were obsessed with lust for her." The New English Bible candidly relates. One day they caught her bathing alone and threatened to fabricate a story about her marital infidelity if she did not yield to them. She refused, saying, "It is better to be at your mercy than to sin against the Lord."

Since the two men were elders and judges, the people of Babylon believed their lies and condemned her to death. She in turn appealed to the Lord, who inspired a young man named Daniel to protest. He questioned each elder separately and discovered that one saw Susanna and her mysterious young man under a clove tree, while the other elder saw it all under a yew tree. The two elders were promptly executed. The Babylonians "praised God, the saviour of those who trust in him," and Daniel became "a great man among his people."

Floyd's version abandons the plains of Babylon for a mountain valley in Tennessee. There, seductive-appearing *Susannah Polk* is the object of jealousy and gossip among the town's pious women and an object of male desire. One of the lustful men is an itinerant preacher named Olin Blitch. The elders denounce and ostracize her when they discover her bathing naked in the creek. They wanted to use for a baptism. Bewildered by such hostile feelings, she seeks comfort in her gentle but ineffectual brother Sam. Finally she takes his advice and unwillingly attends a revival, where Blitch's impassioned eloquence nearly sweeps her into a confession. Blitch follows her home, and in her lassitude and despair she doesn't resist him.

At this point, of course, lies the eye-popping difference between the two versions — *Susanna* of the Bible holds fast to her ethics, while *Susannah Polk*, who has less reason to abandon them, does so anyway. The Biblical moral of innocence vindicated becomes the contemporary story of innocence conquered.

As the opera ends, Sam kills Blitch in the midst of a baptismal ceremony. The outraged crowd converges on *Susannah's* house, but she repulses them with a gun. Then she makes advances toward the village idiot, appropriately named Little Bat, but slaps him viciously when he responds.

Despite the opera's radical departure from its Biblical heritage, *Susannah* has become an outstanding critical and popular success since its New York City Opera premiere in September, 1956. It won the New York Music Critics' Circle Citation, was presented at the Brussels World's Fair in 1958, and was selected as one of three outstanding manuscripts submitted in the International Composers Contest sponsored by the Mannes School of Music in New York.

The opera's critical reviews have ranged in tone from merely superlative to wildly enthusiastic. The *New York Times* was impressed with its "dramatic power and sincerity." Ronald Eyer of *Musical America* called it "an American opera of distinction." Boris Goldovsky labeled it "one of our American classics." John Tasker Howard went so far as to include its synopsis in *The World's Great Operas*, ranking it with the virtuosos works of Mozart, Verdi and Puccini.

Susannah has been variously called "a realistic folk tragedy" and a "folk opera," though Carlisle Floyd himself does not consider it a folk opera. The music has a strong folk flavor, but no folk tunes as such are employed. Despite this discrepancy, *Susannah* has been rated with other examples of folk opera, such as George Gershwin's *Porgy and Bess*, Aaron Copland's *The Tender Land* and Jack Beeson's *Lizzie Borden*. Judging from these works, musical drama may be dubbed "folk opera" if it deals only with the lifestyles, and not necessarily the music, of plain people.



Mary Elaine Wallace, director, Marjorie Lawrence Opera Workshop



James H. Stroud, director of the SIU Orchestra, rests during break in rehearsals of Opera Workshop production.

Susannah, Friday and Saturday

Carlisle Floyd's *Susannah*, a two-act opera, will be presented March 1 and 2 at 8 p.m. and March 3 at 3 p.m. in the University Theater of the Communications Building.

The opera, a production of the Marjorie Lawrence Opera Theater, is directed by Mary Elaine Wallace. Marajean Marvin is associate director.

James Stroud, assistant professor of music, is the conductor. The set was designed by Darwin Payne, associate professor of theater. Lighting is by Jerald Darnall and costumes were designed by Richard Boss.

Tickets, priced at \$1.50 for students and \$2.50 for the public, may be purchased at the University Theater box office and at the central ticket office in the Student Center.



Imaginative settings characteristic of drama in all forms at SIU were designed by Darwin R. Payne, assistant professor of theatre.

Mary Elaine Wallace, director of the SIU production, agrees with the opera's composer that *Susannah* is not, indeed, a true example of folk opera. "There really are no folk tunes in it," she said. "The story is folksy, especially in its setting, but the opera is much more demanding than what I would classify as folk operas, that is, the ones based on folk tunes."

That the opera is demanding, both vocally and dramatically, is one of the reasons Ms. Wallace chose to produce it. Another reason is that *Susannah* is "more realistic," which may account for Floyd's liberal adaptation. Composers are influenced not only by musical means at their disposal, but by theatrical practice and by the theatrical and literary tastes of their audience. A literal staging of the Biblical story might be as meaningless to contemporary audiences as a strict re-creation of the medieval play, *Everyman*.

The opera is vocally demanding particularly for the two lead singers, Susannah and Blitch. "There are extremes of ranges and necessary dramatic extremes, too," said Ms. Marjane Marvin, associate director in charge of musical preparation. The soprano role of Susannah has a high tessitura. Even the lesser tenor role of Little Bat becomes demanding because it can either be sung or talked. Since Ms. Wallace has chosen to have it talked, then his speech must be both rhythmic and clearly enunciated.

The libretto, in two acts and 10 scenes, is tightly and skillfully written in Tennessee mountain dialect. Without resorting to melodramatic tricks, the story mounts inexorably to its tragic

climax, relying along the way on a simplicity and direct honesty of motivation and emotional expression.

The score is unself-conscious and unstylized. While cognizant of contemporary harmonic and rhythmic devices, it is not widely dissonant and depends frequently upon frank lyricism and reminiscences of hymns and songs. The latter are sometimes in Elizabethan tonalities appropriately reflective of the still-remembered heritage of many mountain people.

"*Susannah* has a basically simple harmonic structure. It's nothing basically complicated," Ms. Marvin said.

"The kind of chords and harmony used throughout tend to follow a particular structure. Though the opera is basically atonal, it has a strong musical theme, like Susannah's aria 'Ain't It a Pretty Night.' And when Susannah is in distress, dissonance is heard."

"But," she added, "the opera is not totally atonal. 'The Trees on the Mountain' sounds like a folk tune. It pulls toward a G minor and has a strong tonal center."

Ms. Marvin also complimented Floyd's skill as a dramatist. "He knows how to draw away from a peak and retain the tension both musically and dramatically," she said. Indeed, the revival scene early in the second and final act has been called "one of the most powerful moments in contemporary opera."

"And his use of language within an operatic structure is very good," she added. "The words are sung almost like you'd speak them."

Floyd's "flair for singable melodies," as critic Gid Waldrop expressed it, combined with his considerable play-

writing abilities, have earned the 47-year-old composer several critical plaudits. Arthur Jacobs called Floyd "the most notable of today's younger American opera composers," and Eyer said he had "arresting talent, if not genius."

Such rave reviews take on another perspective in light of Floyd's humble origins and his impressive musical background. He was born in the rural community of Latta, S.C., where his father was a Methodist minister. These influences may be partially responsible for the folk atmosphere evoked in *Susannah*. He graduated from the venerable Syracuse University School of Music and studied piano with Ernst Bacon, Sidney Foster and Rudolf Firkusny, returning to Bacon to study composition.

Floyd was only 28 and already a member of the music faculty at Florida State University in Tallahassee when *Susannah* premiered at FSU in 1955. Thus when the opera received its New York premiere a year later, Floyd gained national stature at the enviable age of 29. Although he has continued his teaching duties at FSU since that time, his musical output has been prodigious. He has written nine operas and numerous choral, piano and orchestral works as well.

His first opera, *Slow Dusk*, premiered at Syracuse when Floyd was 22. It was later produced at the University of California at Low Angeles. This one-act opera is notable for its folklike atmosphere, melodic vocal line, simple harmonic structure and rural setting, which foreshadowed the writing of *Susannah* six years later.

Two years later Floyd wrote *Fugitives*, a three-act opera produced at FSU. Following *Susannah*'s critical acclaim, the composer adapted Emily Brontë's novel *Wuthering Heights* into a musical drama in a prologue and three acts. It was later commissioned by the Santa Fe Opera in 1961.

The Passion of Jonathan Wade, composed in 1962, has been labeled by one critic as "the one real turkey the composer has turned out." Floyd rectified his reputation by January of 1970 when the opera *Of Mice and Men*, based on John Steinbeck's novel, received its world premiere at the Seattle Opera Association.

His latest opera, *Flower and Hawk*, premiered in New York's Carnegie Hall in the spring of 1972. The monodrama for soprano and orchestra concerns Eleanor of Aquitaine.

Both the quantity and quality of Floyd's works may soon make obsolete Royal Cortissoz' observation on American painting, one which could apply equally well to American music: "It has no local tradition or influence, no archaic style to be vaguely felt in advanced works." The tradition of Carlisle Floyd — the wealth of excellent operatic and other musical compositions to his name — could well influence future generations of American composers.

His opera *Susannah*, for example, which catapulted him to fame, has enthralled audiences for nearly two decades, and its production at SIU should do no less. Such credits, then, call into question Samuel Johnson's biting degradation of opera, that it is "an exotic and irrational entertainment." Exotic? Certainly. Irrational? Never!



Cassandra Carter, who will sing the role of Susannah on March 2, smiles through a practice session.

Susannah cast interprets a tale of sex and sorrow

By Dave Stearns
Staff Writer

Society makes people into monsters. It happens all of the time — not just in Tennessee Williams' plays or in Carlisle Floyd's opera *Susannah* — but almost everywhere.

In *Susannah* a pretty young lady is branded a whore because she's young, happy, and just happens to enjoy bathing in creeks — which makes people talk. And talk. And finally this innocent girl is shunned by her prim elders as a sinful slut.

"A situation like this happens all of the time in small towns, probably even in Carbondale," said Cassandra Carter, who will play the title role of Susannah in the Saturday night cast.

The opera's greatness lies in its portrayal of real people in different stages of mental anguish, said Alex Montgomery, who plays Preacher Blitch in Friday and Sunday night casts.

Blitch is a major figure in the opera — one of those fly-by-night evangelists who seduces Susannah (assuming that she is as slutty as everybody says she is) thus contributing to both his and Susannah's downfall. But the question — which isn't explicit in the libretto — is whether or not Blitch was a virgin when he seduced Susannah, or was just a lusty sort that always kept his eye out for the "town wench" while preaching his sermons. Did Blitch ask God for forgiveness because he had committed fornication, or because he had been duped into believing the townspeople's lies? Or was his forgiveness request a formality he performed to clear his own conscience every time he seduced a young lady?

These questions have been the subject of much discussion within the cast of *Susannah*, but reach no uniform resolution within the individuals. Consequently, audiences will have an opportunity to see two different interpretations of the role — as the opera has a double cast which will alternate performances. Tom Shepard will give Blitch a more sensitive characterization, whereas Alex Montgomery will be amorously yours.

Montgomery, who is part of the Christian movement, said, "I want to expose Blitch as a phony. I've seen many evangelists like Blitch, who are a combination of sincere spirituality, but also want to make a living from of-

ferings given by the townspeople. The foremost thing in my life is to try to be 100 per cent sincere; Blitch is only 50 per cent. Blitch is also a man of pride. He feels he is perceptive enough to see people for what they are, and his pride is shattered when he finds out that Susannah was actually an innocent girl when he seduced her. He realizes that he has been duped by the townspeople's lies, that he is not nearly as spiritually sensitive as he thought — and the whole hypocrisy of his life becomes apparent. The fact that he has committed fornication is beside the point. Susannah has exposed him for what he really is.

"There's a scene where Susannah laughs at him — which shows that he is being condemned by a so-called sinner. Eventually, Blitch is murdered by Susannah's brother," Montgomery said.

Tom Shepard, who will play Blitch in the Saturday night cast, is crystallizing a more sincere sensitive characterization, as opposed to Montgomery's actor-preacher view.



Catherine Mabius (elder's wife) and Joe Wilson (Elder Gleaton) rehearse in full costume.

"Tom is showing Blitch as a minister pulled into sin by his natural makeup. Tom is not the powerhouse-preacher type — he has a mellower voice and sings a melody much purer than I, which fits his interpretation," Montgomery said. "Mary Elaine Wallace (the director) always encourages us to use our vocal makeup as much as possible to interpret a role.

Unlike the role of Blitch, Susannah's character is more specifically outlined by the libretto.

She's a naive, innocent girl subjected to a lie," Ms. Carter said. "And at the end of the opera when she was embittered, I think I would feel the same way in a situation like that. I know 'forgive and forget' and all that — but in Susannah's situation it would be very hard to do."

Joann Hawkins, who will play Susannah in the Friday and Saturday night casts, pinned down this bitterness more specifically. "In the scene where Susannah slaps Little Bat (the town feeble mind) for responding to her advances, I think she was slapping all men. Little Bat was a symbol of Blitch and all of the other people who did her wrong," Ms. Hawkins speculated.

"And I think Susannah was justified," she added. "I might be sort

of vengeful myself. But Susannah — she didn't really do anything wrong, she just wanted to be friends with everybody and live life the way she wanted to. But the townspeople wouldn't let her."

But the variation of interpretations from performer to performer is not something that can be neatly fit into the vocal nook provided by the opera's score. Even if the interpretations were nearly identical, orchestral adjustments would have to be made.

"Every voice has a timbre of its own, and it's the conductor's job to exploit this timbre and to make the singer feel comfortable," James Stroud, conductor of the University Orchestra, said. "The conductor may want to alter the balance in the orchestra depending on who is singing the role. Like a costume designer, the director must make the singers look good and to their best advantage — by providing the most appropriate sound environment."

Ms. Hawkins, Ms. Carter and Montgomery all agree that the music is a great aid in finding the emotional frame of mind required for a given scene.

"The music brings out the libretto and exposes the moods of the different scenes," Montgomery said. "The music



Ms. Carter and Tom Shepard (Sam) strike a pose evoking Sam's protective love for his sister, Susannah.

just throws you into it, which I love. It's very dramatic and pictorial."

"Floyd's music in *Susannah* is very eclectic — elements of American folk styles are sewn into a fabric that is European in texture. Outside of the American folk flavor, the three basic influences are Puccini (for the most part), with a little Richard Strauss and Mussorgsky," Stroud said.

"For example, there's a beautiful moment at the end of *Susannah* in which the very same musical thing happens in Strauss' *Salome*. In fact, once Marjane Marvin (the associate director), stopped the rehearsal at that moment and started singing *Salome*. And the situations in the two operas at that moment are similar. In the Strauss opera, *Salome* goes mad and starts slobbering over John the Baptists' head. And in the Floyd opera, Susannah is trying to get it on with the village idiot (Little Bat).

"And Blitch's monologue where he is praying for forgiveness is a downright reference to the death scene in Mussorgsky's *Boris Gudimov*, for the quality of the writing and virtuosity is similar.

"But these references show Floyd as a very skillful assimilator, and also shows the composer as a tremendously gifted young composer — an enthusiastic young genius that is able to manipulate various dramatic and musical devices," Stroud continued.

"In the opera, there is no break in the organic musical fabric. My respect and admiration for Floyd has grown tremendously," he concluded.

Opera staging--putting it all together

By Julie Titone
Staff Writer

An opera, like the orchestra which supports it, is the final product of many specialists working together. Without planning and excellence on the part of those specialists, something less than a harmonious production will result.

For SIU's upcoming opera, *Susannah*, that list of specialists is headed by director Mary Elaine Wallace. Sitting in her small-but busy office in fortress-like Altgeld Hall, she discussed some of the behind-the-scenes activities for *Susannah*.

The director's first task in planning this year's opera was accomplished well before the specific work was chosen. She reserved the University Theater (in the Communications Building) for the performance one year ago. In choosing the theater over Shryock Auditorium, she considered acoustics, ease of stage design, the availability of an orchestra pit and the number of seats most appropriate for the expected audience and number of performances.

Ms. Wallace began the process of choosing a play last summer.

"I started sending out notes to music faculty, including pros and cons on various operas under consideration for performance. I also wanted to know if instructors might have a student who could sing a certain role," she said.

Ms. Wallace, an associate professor in the School of Music, had final say as to which opera would be produced. *Susannah* was chosen, she said, because she thought it would cast well this year, and because it uses operatic forces such as choruses, dancers and children.

Tryouts began on Dec. 10. Most students who auditioned for parts were music or theater majors, although anyone on campus was free to try out. Ms. Wallace, associate director Marjane Marvin and University Orchestra conductor James Stroud served as judges, generally asking the students to sing the difficult portions of the various roles.

"Although we often choose people who we have in mind for a certain role, that isn't always the case," Ms. Wallace explained.

Blocking for the play began on Jan. 21. Stage direction for an opera, Ms. Wallace explained, differs somewhat from that of a spoken theatrical production. Most of the blocking is left entirely up to the director, since there are few stage directions in the score. In order for singers to sing well, they may be required to stand in a certain place or otherwise work their movement around their singing roles.

"For example, we couldn't have *Susannah* square dance and then expect her to sing well immediately," she said.

Few of the lines are spoken onstage in an opera, since the singer must be able to see the conductor at all times. Ms. Wallace expects blocking to be most difficult in the creek scene in which *Susannah* is discovered bathing behind a strategically placed tree limb.

All in all, *Susannah* is not expected to be as hard to block as, say, a Mozart opera.

The School of Music puts on the opera, although, contends Ms. Wallace, it would be an impossible task without the cooperation of the Department of Theater.

The School of Music is provided technical assistance for the opera by theater people, some of whom are paid out of the production budget. Darwin Payne, associate professor of theater, and Jerald Darnall, theater graduate assistant, have critical specialists' duties in *Susannah*.

Payne, a veteran stage designer, is in charge of the four different settings used in the opera. To accomplish the numerous quick changes of scenery in the two acts, he has come up with what is basically a projector show. Glass, on which Payne painted the various scenes with a transparent dye, will serve as the projector "slides." Three panels of gauze-like scrim positioned at both sides of the stage will aid in obtaining a three-dimensional effect; when the scenes are projected on the scrim, some light will pass through it and an additional image will appear on the back wall.

More conventional stage props will include tree limbs, hanging kerosene lamps and platforms. The settings — a church yard, a farm, the woods, and a church interior — are meant to reflect

the poor economic bracket of the people in the show.

Darnall, the lighting director, is working with Payne on the projected set. The projectors, Darnall said, will have to be placed strategically. The cast will have to be grouped towards center stage, to keep them out of the way of the projected light. In the scenes in which the hanging lamps are used, Darnall will strive for a "pools of light" effect.

Lynn Crocker, a theater undergraduate student, is in charge of makeup for *Susannah*. Her job involves

altering, redying and retrimming of costumes used in past productions.

"Quite a lot of costumes are pulled from stock — virtually all of the men's, and about half of the women's," he said.

Like the director, the costume designer for an opera is pretty much on his own since the score is usually not specific about costumes. For *Susannah*, Boss worked within the framework of the turn of the century in which the play is set. Since only poor mountain people are portrayed, costumes need not be terribly stylish.



Richard Boss adjusts a sleeve and contributes to the perfection of one more detail of staging an opera.



Amid the litter of preparation, Catherine Mabius who will sing the role of an elder's wife in *Susannah*, inspects her costume.

more than just rogue and eyeshadow artistry.

"It's a matter of my reading the play and then watching rehearsals, and from that developing renderings of the characters in the play," she explained.

After drawing pictures of the various characters in makeup, she will present the renderings to the director for approval.

Ms. Crocker will work at production time with a crew of about ten, most of whom are cast members with smaller roles. She will be personally in charge of all moustaches, beards and sideburns. Since the people in *Susannah* are simple country folk, there won't be any elaborate hairdos for her to contend with.

Ms. Crocker, who has been involved with makeup artistry for three years, said that the size of the cast will be somewhat of a problem. She must find room to take care of all 50 cast members before curtain time.

The large cast is also a challenge to Richard Boss, who is in charge of costumes for the opera. He and three part-time student helpers began construction on Jan. 30 of the costumes he designed, and must be finished by the Feb. 24 dress rehearsal.

Boss, who has designed costumes for about 50 operas and musicals at SIU, said that operas are generally more difficult because the costumes are more elaborate, and there is often a difference in the physical size of the singers.

Much of his task involves the

The designer can also have headaches about double casting since he must decide whether or not to make duplicate costumes if the two cast members wear different sizes. For the two singers portraying *Susannah*, Boss has designed different dresses.

All the other specialists for the opera are, like Richard Boss, concerned with "dressing up" their angle of the production to give *Susannah* that expertly-fashioned look.

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Dolores, big as life and almost as exciting

By Madelon Golden Schilpp

Dolores

By Jacqueline Susann

Ladies' Home Journal, February 1974
Book Bonus. Issue price, 60 cents.

As if *Valley of the Dolls* were not sleekly sensational enough, authoress Jacqueline Susann has produced something almost too hot to handle, destined as its publishers proclaim, to be a "sizzling new novel that everyone will be talking about."

The doll in the valley of this story comes dangerously close to a portrayal of Mrs. Jacqueline Kennedy Onassis — with "Dolores" as a beautiful President's widow of 36 who marries an ugly 62-year-old billionaire.

Numerous other parallels to the real life Kennedy-Onassis drama make for a thin disguise in this "fictional" copy of a luscious doll and her rough-hewn titan, Baron Erick.

Their marriage is a cut-and-dry bargain whereby Dolores gains endless millions of dollars — enough to delight the heart of any status-drunk woman and the power-mad aging reprobate acquires the perfect show-piece of a wife to match his political ambitions. He does not aspire to be president of Greece, however, but of France.

Like Aristotle Onassis who has carried on a long well-publicized romance with Opera Star Maria Callas, Dolores' billionaire carries on an affair of many years with a middle-aged ballerina named Ludmilla; nor does that fire burn any lower upon his new marriage of convenience to Dolores.

The immediate opening of this fast-paced novel presents a grieving President's widow aboard Executive Supersonic One bound for Washington — with her 42-year-old husband's cold body in a rear coffin. Jimmy Ryan, whom the world has idolized not only for his brains but his "movie star" good looks and "charisma", was not murdered but felled by a sudden heart attack.

The dead President Ryan, a Roman Catholic, represents a large closely-knit Irish family whose self-made millionaire father is a waning invalid. His mother, Bridget Ryan, is the steely matriarch of the clan. (Anyone notice any resemblance to a family like Kennedy?)

The youthful widow is endearingly enclosed in the bosom of her dead husband's family. Particularly one brother, Michael, whose name might as well be Teddy or Bob, becomes her frequent escort and stand-in for her three fatherless young children.

Naturally so gorgeous and hormone-healthy a young woman is soon weary during her decreed year of proper mourning — of in-law visiting, church-going, grave-bedecked, and basking with her children, etc. — her main photographs taken on her pedestal in the international press.

More than one man comes discreetly to her rescue in the privacy of her new lavish New York apartment after she sadly leaves Washington. Especially one dashing married man named Barry becomes the true love of her life.

Alas she loses him after all the emotional depths they seem to have reached. For when Barry's much-older wife conveniently dies of a stroke, he does not offer marriage to Dolores — but another much-older and much-richer woman. (So long, Dolores, Kid, but its gotta be caviar and not tuna fish for me, is the gist of his farewell song.) This unforeseen betrayal crushes Dolores who was ready to scrimp through life with Barry on their mutual \$50,000 or so in annuities. She loved him enough to penny-pinch on the retinue of servants and even go yachtless.

Like Jackie Kennedy, Dolores has a sister married to a European nobleman who could play a nice movie double for Princess Lee Radziwill. Indeed Dolores also depends upon her sister, whose name is Nita, for affection and advice.

Rapidly as get-even is possible upon the betrayal of Barry, Dolores turns to Nita via trans-Atlantic telephone; Nita as go-between comes up with the news

that Baron Erick, the said infamous crochety billionaire, would like to buy Dolores for his wife with a handsome legal contract. Yes, indeed, even Nita would get a few million for her trouble as marriage-arranger.

First, however, the Baron directs that the lovely slender Dolores under his "consideration" as a bride would need to lose 20 pounds; he likes his women "pencil-thin." Properly-starved, Dolores is then allowed to send for the Baron to come and view his "lay-away" prize for final approval. He arrives and with business-like orisanship he seals the deal with a shopping spree of furs, jewels, and clothes which will benefit HIS wife on HIS famed yacht and elsewhere in public.

Meanwhile, however, Dolores, despite these available adornments, fancies herself to wear in public mostly dark glasses, bandanas, and slacks — when not attending Leonard Bernstein concerts — just like you-know-who.

In her wedding night bed a broken-hearted Dolores, in dread of her marriage nuptials, moves over in her white satin nightgown — only to see her new husband dressing not in his p.j.s but a business suit.

"Where are you going?" she asks timidly.

"To Ludmilla. She is waiting," he replies calmly.

Alone on her honeymoon night, Dolores has only the glow of her new 60-carat diamond sparkling through her tears.

Jacqueline Susann has said, in the preface to the novel in the February issue of the *Ladies' Home Journal*: "I try to show with my fictional Dolores that the everyday woman really has a better life than the women she reads about, admires, and envies."

So those of us who failed to catch the titans of industry, the professions, and movieland are perhaps to cheer up a bit instead of hankering after more excitement than the kitchen dishes, diapers, the laundry, the PTA, the church socials, and needlepoint. All is not gold that glitters, even if we all yearn a bit for that shine.

This book will set tongues wagging from Georgetown to Greece with the wonderment of how much of the fictional story may bear a torturing reality to real human beings. That slick Susann style makes this a sharply-readable, palatable novelette.

Post-scripts to this book will be found for a long time to come in gossip columns and perhaps even among legal items.

Madelon Golden Schilpp of Carbon-dale is a former staff writer for the Chicago Sun-Times and the Chicago Tribune Sunday Magazine.

Forty days til curtain call

By Mary Elaine Wallace

The Carmen Chronicle
by Harvey E. Phillips

Stein & Day, \$8.95

An attempt to verbalize those 40 days and nights when the Metropolitan Opera Company gave birth to a new production of "Carmen," has resulted in Harvey E. Phillips' book, *The Carmen Chronicle*. Because Goeran Gentele, the man who conceived this production for the opening night of the 1972 season, died in a tragic automobile accident at the onset of rehearsals, this performance had a special meaning for all involved in it and for the listening audience as well. Thus this diary of events leading up to opening night, including details of the recording session, was kept and published.

The finished production proved to be a controversial one and the Deutsche Grammophon recording has been both cheered and jeered. Critics have questioned Leonard Bernstein's musical innovations, as well as staging ideas which Gentele may or may not have originated. But in Mr. Phillips' play within the play, there are a minimal number of references and quotations which might answer these questions. It is true that he has faithfully noted what the subtitle of the book would suggest, "The making of an opera," by observing rehearsals and quoting the directors and cast members both on and off-stage. Seldom, however, has he delved deeper than the surface of the rehearsal itself.

Too many times a new chapter begins as does the one for August 22: "Tuesday, and it was still Act One on the main stage, principals and chorus in attendance, observers on folding chairs thickly planted on that covered pit. Osie Hawkins, the executive stage manager, stood in his customary spot on the stage side of the bridge that crosses the pit to the auditorium itself, where today all the chandeliers hung at ground level for crystal cleaning." And so the day continued with the trials and tribulations customary during the rehearsal of any opera. Perhaps to the layman who wrote the book and to the opera buffs who read it, documenting the difficult process of creation has been a very worthwhile endeavor. But to those who work in this media and know the many problems which arise daily during the preparation period, it is somewhat less exciting to read about.

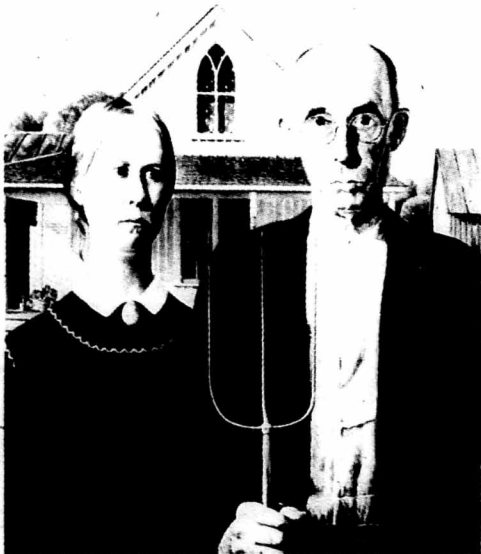
The cast of characters for this chronicle does assure that there will be moments of tension, excitement and humor. Leonard Bernstein is the dynamic conductor; Marilyn Horne, the superstar Carmen; James McCracken, the volatile tenor; Bodo Igesz, the young man trying to stage the opera as Gentele would have wished; and Josef Svoboda, the set designer confronted with the Met stage for the first time. Add to these the choreographer, dancers, singers, orchestra and technicians, and you are speaking of hundreds of persons who, in spite of their differences in temperament and talent, are drawn to one objective, that of creating a new production.

Scattered throughout the book are personal references bound to interest star-conscious readers. But if the reader is wondering about the sessions devoted to teaching the over-weight Miss Horne how to move like a Carmen, he will have to use his imagination. Miss Horne's quote to the reporter at this point was, "This is rough stuff. Out! I love you, dear, but you don't want to watch me clutz around." More than once the door seems to have been slammed on the answers to the most pertinent questions one might ask about the production.

Probably the quotes from Leonard Bernstein concerning his interpretation of the music are the most precise, but even here one usually finds him telling the musicians how to do things but not telling us why. For example, on August 28 our author tells us, "The conductor was trying to communicate to his men the excitement of the little muted fugate section that follows the 'Sequidille' as Zuniga consigns Carmen to Jose's care. It was already 3 p.m., and only Act One had been looked at. That was fantastic. Only too loud. And I want to hear that descending scale better. And then right into digga-digga-da, digga-digga-da." It is no doubt a correct quote, but might be found in any conductor's vocabulary and could refer to many pieces of music.

However, *The Carmen Chronicle* is not without merit. It joins the many books written about this most famous opera, and opens new vistas for those whose contact with opera is from the audience side of the proscenium or via the Saturday afternoon broadcasts or the stereo recordings.

Mary Elaine Wallace, SIU's director of musical productions, is the first woman president of the National Opera Association.



From the misty works of the Hudson River painters to the parking lot colors of Gene Davis creations nearly every serious worker in the history of art in the United States appears between the covers of *The Artists' America*, edited for the American Heritage Publishing Company by Marshall B. Davidson. Both the black and white and color reproductions in this beautifully printed book are a credit to all who had a part, including the hundreds of painters, sculptors and practitioners in other media, represented in the 403 pages plus index. The selling price of \$19.95 is a modest one in light of the value received. One looks in vain for something by Lorado Taft, but others from the midlands are represented by works that stand up well in the context of this collection. From *The Artists' America* are Grant Wood's *American Gothic* (above) and Thomas Hart Benton's *Susanna and the Elders* printed on this week's cover in full color. HRL

Black history- but what is it?

By C. Anne Prescott
Staff Writer

Well, it's time for us honkies to get down to it.

It's time for the whiteys, with our satin suburbia dreams and our Perma-Press ambitions and our Tupperware lifestyles, to get it all together. After all, we've only got three days left, three days to commemorate the Contribution of Black People, three days left to let the world know that Some of Our Best Friends are Black. Starting to catch on now? Yeah, it's Black History Month and before it ends we'd better write a bang-up feature story on Them or else. They will come streaming out of wherever They live and lay one up side our heads or maybe just walk four abreast on the sidewalk and scare the whey out of us or at the very least mount a campaign of nasty letters to the editor.

At least, that's what I thought when I approached this article, before my consciousness began to be raised in the most fantastic and mind-boggling way, before I realized that I don't have half a notion about how the minds of black people work, before I concluded that I didn't know even a smidgeon of black history and it was useless and terribly artificial to approach this article like I knew what I was talking about; like I, with my white middle-class upbringing and my years in a posh and predominantly white private college, had seen enough of the 'black world to say hey, come on over here and I'll let you in on all of it.

So, if you don't min I fumbling around in my naiveite and .dmitting that you, too, really don't know too much about this phenomena, hen maybe this article will have s-me kind of a worthwhile purpose a ter all.

I start off wit the normal white way of doing thing: I pick myself a black man (and thereby double the discriminaticn) who, because he is black, should be able to tell me everything I need to know in one hour flat about "how a new awareness of black hisory is contributing to black culture." (How's that for an ace of a question?) More important, he should be able to take pity on a poh lit'l white gully d every step of the way by those racist teachers and books and neighbors and yes, even plumbers, so that the only historic black figures I'm familiar with are Booker T. Washington and that fella who worked with peanuts or sweet potatoes, old whats-his-name, ah, yes, George Washington Carver.

So I make an appointment with Clifford Harper, director of SIU's fledgling Black American Studies Program. (For those of you more set in your ways than I, he's got a Ph.D. so he can be admitted to full citizenship just like the rest of us.) And sure enough, he knows all about black culture, but he is smart enough to know the minute I walk in dressed in a \$40 outfit that my cultural preferences have never strayed past Shakespeare and Robert Frost. So we skip black culture and concentrate on black awareness instead.

Never have I gotten so deeply involved in an abstract discussion with a virtual stranger so fast. Before I know it we're talking about separatism and

that begins to tell me something. How many white people whom you approached about "a new awareness of white culture" would lay a separatism rap on you? Wouldn't they just bubble on and on about Brautigan or Kesey or Wolfe and mix it up with a few "far out's" and "relevants" and "meaningfuls" and "this is where it's at?" Wouldn't they fail to question the very assumption their answer was based on? That everybody knows who Brautigan and Kesey and Wolfe are and more important, that everybody can identify with the society they write about.

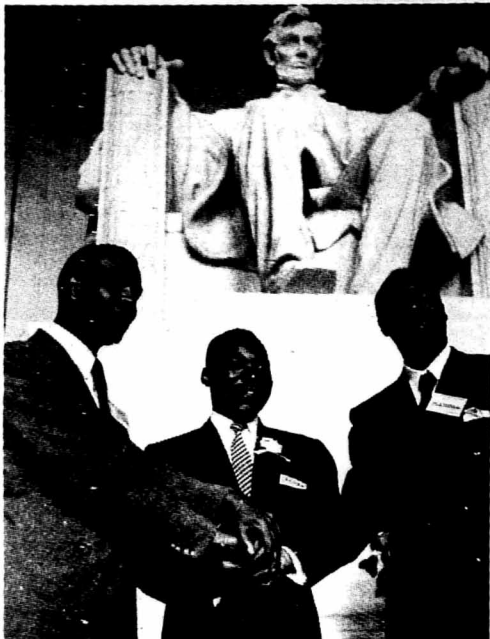
Here is a thoughtful, scholarly-looking man telling me that "we got into this whole image of a melting pot and it never worked." I beg your pardon? Don't you realize that that's what America is famous for? "Bring me your tired, your poor, your something-or-another yearning to be free" and all that? "No," he replies, "Jewish-Americans are still Jewish, Polish-Americans are still Polish."

Well, I am astounded. But then I begin to think on it and I say to myself, well, if the Jews on campus want to hook up a phone to Golda Meir and send kids off to Israel and fight for student money to finance their own newspaper, then I guess sure enough that they're still Jewish. And what about that Polish fellow in my creative writing class, the one who's name has 10 consonants and two vowels, the one who writes about his Polish father and the stories he tells about the "old country." Yup, I guess he's still Polish. You just might have something there, Harper.

"Now there's a strong emphasis on relating to whatever cultural heritage you have," he continues. Then, before I can launch into my idealistic platitudes about "a house divided" and "we shall all hang together," he says, "Separatism need not be pejorative. It could be simply a recognition of one's own culture."

At which point I flash back to my own heritage — English and Scotch-Irish — and say to myself, I would rather relate to and recognize a piece of sandpaper, what with the convoluted economy in England and the religious warring in Ireland. Then it hits me. How could I have been so naive? Why would black Americans want to identify with a country that yanked them from their native land, shackled them into slavery, emancipated them only to demand that they use separate restrooms and drinking fountains and even denied them the right to a decent education, not to mention an enjoyable life? Right about then I feel like I'm withering away right in front of him, all my "awareness" and liberal slogans serving no other purpose than to fool myself. And he knows it, too.

But he's not through with me yet. I start mouthing something about "uniting together for common goals, for progress," and he says in return, "Assimilation and integration tended to deny our own heritage. When you talked about integration, you weren't talking about a coming together, you were talking about a going into." Then I begin to believe that phrase about "the sins of the fathers are revisited upon the sons," because when he says "you," he means all white people, and I feel



After the historic 1963 Civil Rights march in Washington, D.C. Roy Wilkins, executive secretary of the NAACP, Martin Luther King, Jr. and A. Phillip Randolph, labor and protest leader, clasp hands before the Lincoln Monument.

it's useless to tell him that personally, I have never believed in forcing relationships, but in light of my incredulous naivete, why should he believe me? No, it would sound like a typical liberal whitey cop-out.

I change the subject. I say that I have noticed a markedly different atmosphere and attitude among blacks during the '70s than during the previous decade, and would he care to ruminate on what this new attitude might be?

Well, naturally I was expecting him to run on and on so that I could sit there with nothing more to do than look contemptuously at him with a wise "hm-mm" every once in a while. But, as I said before, he was not about to let me off that easy. All that heaving and writhing and black power lists and Black Panthers and Watties and Harlems — all that was the decade of the '60s — he summed up in one sentence: "We don't have to like you to be honest with you."

My goodness, I thought, couldn't you have come up with such a simple conclusion a lot earlier? And a lot less violently? But then, I was thinking white, and still am for that matter. Sixteen years of white education from a white viewpoint, living in white neighborhoods and associating with predominantly white people, do not foster the eclecticism necessary to think black. In fact, I probably had a 10-point head start at birth simply because I was born white. So I try to keep most of these thoughts to myself in an attempt to hide what was becoming more painfully obvious the longer we talked. I could not relate to, much less empathize with, the black struggle.

In keeping with the general topic of a new black attitude during the '70s, I

press on nevertheless, saying that I have noticed an almost blatant attempt on the part of white people to include blacks in their ranks, whether in job management or television commercials, and that such action strikes me as artificial at best and more than likely, tokenistic. Would he care to comment on my astute observation?

Well, he lays an opinion on me that, if I were black, would make me so militant and power-fisted that I'd hate every white in sight. "As long as change is occurring, it doesn't matter (if it's artificial or tokenistic)." Seeing the incredulity smeared across my face, he hastened to add that this was only his opinion and that he didn't speak for all blacks. I heaved an inaudible sigh of relief. If all blacks thought like that, it wasn't worth trying to identify with them.

I continue to waste another 15 or 20 minutes of his time, still running this last comment through my mind, picking it apart and trying to humble myself to the point where I can appreciate change for the sake of change, when, as I stand up to leave, he voices all my bewilderment by saying, "We are interested primarily in surviving."

"SURVIVING?" Isn't that something... we all... take for granted... white folks, that is. My God, he does have problems if he still worries about surviving, first and changing the world second! I still couldn't believe it, though. A black's first worry is survival.

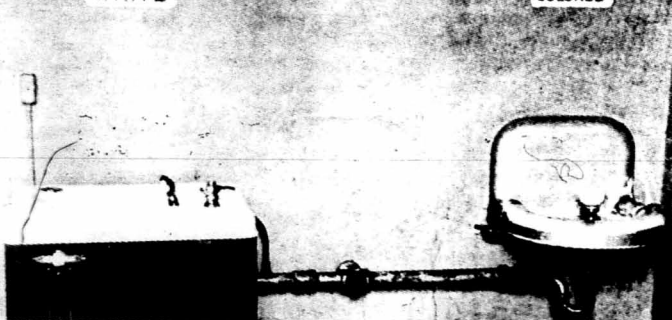
Armed with Harper's list of recommended reading, I journey to the library and there, in black and white, without even looking hard, were a couple of essays. There was James Turner writing, "The fundamental problem confronting black people is one of survival." My golly, Harper may not just be speaking for himself. Take a look at essays on black arts and... there it is again! This time it's Julian Mayfield saying, "For those of us who read and write books and plays and poetry, the Black Aesthetic has to do with both love and killing, and learning to live, and survive, in a nation of killers, so that our children may breathe a purer and freer air."

Survival. That's it! That's the hidden presumption that all white people harbor. That's the difference that —

Oh my God! I'm running out of space and don't have the room to tell you what all I found out about LeRoi Jones and Nat Turner and Frederick Douglass and Addison Gayle and Lerone Bennett and about how they created a self in the face of the self's historic denial by our society and... Oh, well, maybe next year.

WHITE

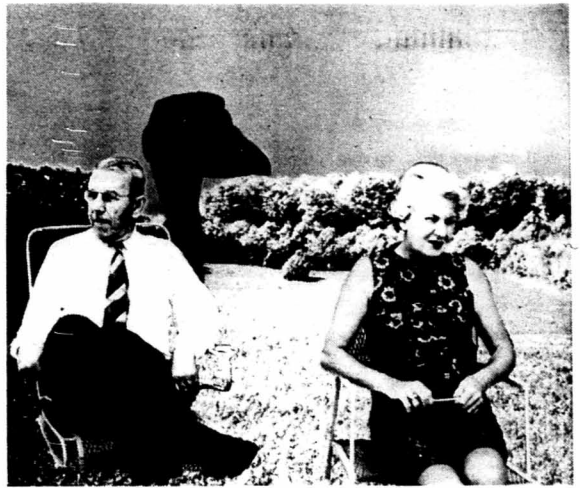
COLORED



"Separate but equal" water fountains in a Southern town were authorized by a rash of Jim Crow laws passed early in the century.



Jerry Velsmann, "Untitled"



Nicholas N. Bowen, "Mother and Henry"

Color Reproduction Credits:
Photography by Elliott Mendelson

Separations and Presswork
by Steve Robinson and Wayne Patrick



David Husom, "Road to Malaga"

Mitchell Gallery: tripping on synthetic color

By Linda Lipman
Staff Writer

Synthetic color.

Is that like wash and wear psychedelic pajamas?

"That which does not belong," is how Ernie Graubner, assistant curator of University Galleries, describes what synthetic color means in photography.

"Synthetic color" is the subject for 39 prints in the Mitchell Gallery exhibit for March 3 through March 29.

"Not all the photographs are abstract," Graubner explained, "but they have a strong tendency to be abstract." Some prints in the show are really likable — some are repulsive.

The hand-colored photographs are more representational of realism, and other photographs have a "real" image basis, but appear surrealistic because of the form or color.

"Photography has a wide range of possibilities. This show will exhibit some of the possibilities that we rarely come across," Graubner said.

After seeing this display, some people will look at their camera in a different way: instead of merely recording an event, one may play with an image, manipulating in the darkroom and

coming to a self-satisfying piece of art.

"Others will view the show and say, 'What does this mean?'" Graubner commented. The show was chosen for the campus audience at large, with first priority to students in the studio situation and cinema and photography majors.

"Color is a strongpoint of this school (Department of Cinema and Photography). The color variety in the show will be educational in showing adaptations of various techniques taught in the four or five structured color courses," Dave Gilmore, assistant professor in photography, said.

"We are getting away from the concept that this is a 'photography show' because most people think of photographs as a way of recording an event. This show contains visual statements using the photographic processes," Graubner explained.

"It's an intriguing show," Gilmore emphasized.

What is intriguing? Silk screen prints, photograms, multiple printing techniques, gum prints, lithographs, photographs printed on cloth then zipped together, with a zipper showing on the final product.

Gilmore said a written statement on how the print was created was not included with the application. But, really,

it's more fun to experience each print and not evaluate it.

Synthetic color was chosen for the first Mitchell Gallery photo exhibit, because "color gives an added dimension for manipulation," Graubner explained.

Ten photographers from across the country were invited to send slides of their work for the exhibit. Some of these invitations were refused for various reasons. About 3,000 posters announcing the exhibit and the qualifications for prints were mailed to other institutions over the summer. The judging was held in November.

"Ernie, Chuck (Swedlund, associate professor of photography) and I judged about 20 carousels of slides that were sent. It was exciting to see the number of ways people are dealing with artificial color. None of us were familiar with all the photographers and biographies were not included. So we may have a print from a plumber in Cincinnati," Gilmore said.

Gilmore considers the show a "hodgepodge that ties together." More noted photographers who have contributed to the show include Jerry Uelsmann, with a multiple-toned print; Bill Larson, who specializes in construction or putting things onto the print; Scott Hide, who works primarily with the offset press

and Todd Walker, who works in all areas.

"Many of these photographers don't really specialize in any one process," Gilmore explained. Two former SIU photography students, Bob Holmgren and Ford Gilbreath, each have a print on display.

Gilmore said he didn't think any of the prints would be on sale at the gallery. Color slide sets of all the prints will be for sale. There has been no indication that the photographers will be at the display opening, 7 p.m. to 9 p.m., March 3.

"We are trying to reach out to other areas on the campus with this show," Graubner said. "But we always want the gallery to center around the aesthetic areas."

"It's not important if you like the show, because it's still a part of education and expanding people's awareness. In a matter of personal taste, some people have strong likes and dislikes in everything."

Photography is gaining more acceptance in the "gallery scene," according to Gilmore. "We are hoping for more photography exhibits of this nature," he added.

Mitchell Gallery, located in the first floor of the Home Economics Building is open weekdays from 10 a.m. to 4 p.m.



The gullible millionaire and Flora from 'Frisco 'face' each other in a scene from "No, No, Nanette".

Celebrity Series to sponsor 'Nanette' performance at SIU

One of the most spectacular Broadway stage successes in the early 1970s was not a new show but a sassy new version of an old one—the outstanding musical hit of the fabulous 1920s, "No, No, Nanette." It is this modernized, loving distillation of the carefree decade in America between the first World War and the Depression that is to be brought by the SIU Celebrity Series to Shryock Auditorium at 8 p.m. Friday, March 8.

Evelyn Keyes starts as the exuberantly tap-dancing wife of a cheerful manufacturer of Bibles, whose eagerness to make everybody happy gets him into some tight, squeezes. Veteran comedian, Benny Baker, plays this generous fellow, who gets trapped in embarrassments by his willingness to be an innocent sugar-daddy to three greedy trollops. Also

starred is Betty Kean as a comic housemaid, constantly grumbling as she heads for the door or telephone, one of which is ringing all the time.

Andrea Walters will be seen as the demure Nanette everybody says "No" to, as she brides against a too-strict upbringing; Robert Louison as a gallant suitor pursuing her with an engagement ring; Loni Zoe Ackerman and Denny Shearer as a spend-thrift shopper and her

philandering husband; and Diane Ryan, Sharon Bruce and Cheryl Armstrong as the clinging-vine recipients of Mr. Baker's largesse.

The plot that involves them was probably never intended to be taken seriously. In the 1920s, musical comedy plots were always simple-minded, being designed chiefly as a

framework for the main elements of songs and dances. Burt Shevelove, co-author of "A Funny Thing Happened on the Way to the Forum," re-tailored the original libretto of "No, No, Nanette" by Otto Harbach and Frank Mandel, to leave in it just enough sentimental silliness to make contemporary audiences feel a rueful nostalgia for a vanished time—whether those audiences are entitled to that nostalgia by age or not.

Most of the theatregoers who cheered "No, No, Nanette"—for two years on Broadway and for two seasons of touring—were too young to have any direct experience of the 20's, but people of all ages are prompted to feel homesick for that period, to look yearningly back at an era of innocence and elegance as a relief from the anxieties of the Turbulent Seventies.



Flappers and shiks dance it up in the next presentation sponsored by the SIU Celebrity Series.

Daily Activities

28 Thursday

2 Saturday

Basketball: SIU vs. Evansville, 7:35 p.m.

Recreation Club, 10 a.m.-5 p.m., Student Center, South Patio

1 Friday

Film: "Who Killed JFK?," Student Center, Ballrooms A, B and C.

Film: "Coming Apart," Student Center, Ballroom D, Time to be announced.

Film: "Diary of Anne Frank," Student Center Auditorium, 7:30 and 10 p.m.

Women's Gymnastics: SIU vs. Hill's Angels, Arena, 7:30 p.m.

Film: "The Boston Strangler," Student Center Auditorium, 7:30 and 10 p.m.

Basketball: SIU vs. Northern Illinois, 7:30 p.m.

Women's Gymnastics: SIU vs. California Scots, 9:30 p.m., Arena

3 Sunday

Piano Recital: Student Center Auditorium, 2 p.m.

Survey shows cash in trades

MINEOLA, N.Y. (AP)—If all you want out of a college education is the ability to earn more money, maybe you should try instead for an apprenticeship in some trade. A survey by Nassau County and state experts, covering 4,460 young people who attended high school vocational and technical programs, indicates

that apprenticeship "had a somewhat greater effect in raising earnings than college education."

In general it said that those who kept up education and training after high school get higher average hourly earnings than those who did not.

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lawrence
opera
theatre

presents

carlisle
floyd's

march 1, 2/8 pm
march 3/3 pm (matinee)

University Theater / Communications Building
Southern Illinois University at Carbondale

Admission / Students \$1 50, Public \$2 50

Tickets / Student Center Ticket Office

University Theater Box Office

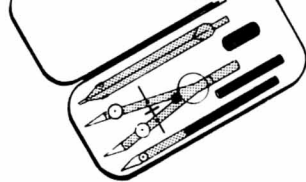
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Will Gay Bottje performs on the flute.

Show set for weekend

Theta XI plans 27th show

The 27th Annual Theta Xi Variety Show will be at 7:30 p.m. Friday and Saturday at Shryock Auditorium.

The variety show will include such things as skits, singing, impersonations and readings. Margo Carlock, chairman of Inter Greek Council, said.

The show will be divided into three groupings: solo or individual, intermediate acts and large group acts.

Ms. Carlock said five groups have entered the large group division which present mini Broadway productions.

The five productions are: "Cabaret" by Delta Zeta and Alpha Tau Omega, "Guys and Dolls" by Alpha Gamma Delta and Tau

Kappa Epsilon, "Gershwin Medley" by Sigma Sigma Sigma and Phi Sigma Kappa, "Grease" by Alpha Sigma Alpha and Alpha Epsilon Pi and "Paint Your Wagon" by Alpha Gamma Rho.

Six acts will make up the solo or individual and the intermediate groups.

A first, second and third place trophy will be awarded in each of the categories.

Barbara Rummel, assistant director of the show, said some good talent should be displayed at the Variety Show. She pointed out that comedian Dick Gregory got his start in the Theta Xi Variety Show.

Roger Badesch, a senior Radio-TV major will be the master of ceremonies.

Tickets are on sale at the Central Ticket office in the Student Center at \$1.50 and \$2. Tickets can also be purchased from members of fraternities and sororities.

All the proceeds from the show go to the Office of Student Work and Financial Assistance to provide student Scholarships.

Robert Kingbury, associate professor of music, will direct the Variety Show.

The Kaplan Memorial Scholarship Award will be given to an outstanding student in the biological sciences on March 1. On March 2 two Service to Southern Awards will be given for participation and service to the University.

The Variety Show is open to the public.

Composition Recital to feature pieces by correctional center

By Dave Stearns
Daily Egyptian Staff Writer

Electronic jello and music from the Vienna Correctional Center will be among the pieces featured in the Student Composition Recital at 8 p.m. in the Home Economics Auditorium.

Bryce Robbley will present "Jello" for electronic tape and cello, which will be played by James Stroud. "Bryce has been turning out pieces for dancers and tape, singers and tape..." Will Gay Bottje, professor of composition said. "This piece has a graphically notated cello part that fits in very carefully with the tape."

William Stacy, whose Sonata No. 7 will be performed on the program by pianist Robert Hale, has been imprisoned at the Vienna Correctional Center—a minimum security institution—and has been writing reams of music for the past few years. Bottje has visited Stacy three times to work with him on his compositions. Stacy hopes to receive parole this year.

Richard Davis' "Hey Baby" is on the program and will be performed by the SIU Jazz Ensemble. "The piece involves a great deal of improvisation, and the piece is scored graphically—symbols are given and the players interpret what these symbols indicate to them," Alan Oldfield, professor of composition said. "But the improvisation is not tonally oriented, and the piece is sometimes reminiscent of Earle Brown's music."

"S.O.M.F.A.," the cryptic title for a piece composed by Richard Reese, consists of five movements—all strikingly different—scored three trombones. "In one movement, the trombones take the bells off their horns, using only the slide and mouthpiece," Oldfield said. "And there are no definite pit-

ches in this section, just rhythm." Tom Strini will perform his own piece on guitar, Fantasy on "The Drunken Sailor." Consisting of a set of variations around the sea chanty, "The Drunken Sailor," Strini has flanked the tune with unusual harmonic combinations, Oldfield said.

Showing impressionistic influences is Wayne Andres' untitled piece for the saxophone quartet. "But Wayne has put his own contemporary twist to the structures, ideas and harmonies found in the impressionists, such as Debussy and Ravel," Oldfield said.

Working in a visual as well as the audio media, Phil Loarie will present "Kata." "Phil is the only guy producing both film and music himself—that I know of," Oldfield said. "He's more interested in textures than content, and works with various film processing treatments and exposure settings."

Other pieces on the recital program include an electronic composition by Steve Fish, "A Hug Goes a Long Way" and Henry Campbell's composition for voice and piano, and Gary Brinkman's Sonata for Clarinet and Piano.

The concert is free of charge and open to the public.

Wife of professor

wins costume award

Alice Gealy Morigi, wife of Frank Morigi, assistant professor of the Interior Design Department, has received the Chicago Drama Critics League "Charles MacArthur Award" for Outstanding Costume Design.

The award was given for her work in Ibsen's "A Doll's House" at the Old Town Players, Chicago.

Country's top-rated symphony announces spring schedule

Most music critics rate the Chicago Symphony as the No. 1 orchestra in the country. Some even rate it as the No. 1 orchestra in the world. At any rate, here is their spring schedule.

Feb. 28, March 1, 3: Lukas Foss, conductor; Alexis Weissenberg, piano.

Stravinsky: Symphony of Wind Instruments.

Rachmaninoff: Piano Concerto No. 2.

Schnittke: Pianissimo

Tchikovsky: Francesca Da Rimini

March 7, 8, 9: Sir Michael Tippett, conductor; Heather Harper, soprano;

Stephen Bishop, piano.

Tippett: Piano Concerto.

Tippett: Symphony No. 3

March 14, 15, 16: Carlo Maria Giulini, conductor; Daniel Barenboim, piano.

Beethoven: Piano concerto No. 3

Bruckner: Symphony No. 2

March 21, 22, 23: Carlo Maria Giulini, conductor, with Chicago Symphony Chorus.

Schumann: Das Paradies und die Peri

March 28, 29: Henry Mazer, conductor; Bruno Leonardo Gelber, piano.

Sibelius: Symphony No. 4.

Mendelssohn: Piano Concerto No. 1

Rachmaninoff: Three Symphonic Dances.

April 4, 5, 7: Daniel Barenboim,

conductor Program to be announced.

April 12, 13: Sir Georg Solti, conductor; Heather Harper, soprano;

Helen Watts, contralto and the Chicago Symphony Chorus

Passion According to St. Matthew.

April 18, 19: Sir Georg Solti, conductor, Radu Lupu, piano.

Schubert: Symphony No. 5

Mozart: Piano Concerto, A Major (K. 468)

April 25, 27: Sir Georg Solti, conductor; Tatiana Troyanos, mezzo-soprano; Zoltan Kelemen, bass.

Schumann: Symphony No. 4.

Bartok: Blue beard's Castle.

May 9, 10, 11: Sir Georg Solti, conductor; Alfred Brendel, piano.

Beethoven: Symphony No. 4.

Beethoven: Piano Concerto No. 5 ("Emperor")

Beethoven: Symphony No. 8.

May 16: Sir Georg Solti, conductor.

Beethoven: Overture to "Egmont"

Beethoven: Symphony No. 2

Beethoven: Symphony No. 7.

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A-SPY COUPLE GET CHAIR



Rosenbergs before group in 40 court.



'Worse Than Murder.' The Rosenbergs' case is the most comprehensive current work on the subject either in books, film, stage or TV. The Rosenberg-Sobell case is placed in historical perspective, and 20 persons who were directly involved in or whose lives were affected by the world famous case will speak publicly for the first time.

WSIU-TV will air special on Rosenberg espionage case

"The Unquiet Death of Julius and Ethel Rosenberg," a full scale re-examination of the controversial Rosenberg-Sobell atomic spy case of the early 1950's will be transmitted nationally over the Public Broadcasting Service at 7:00 p.m. Monday.

The 90-minute documentary produced by The National Public Affairs Center for Television, (NPACT), is the most comprehensive current work on the subject either in books, film, stage or TV. The Rosenberg-Sobell case is placed in historical perspective, and 20 persons who were directly involved in or whose lives were affected by the world famous case will speak publicly for the first time.

Morton Sobell, sentenced to 30 years in prison as a co-conspirator with the Rosenbergs, and who never appeared in his own defense at the trial, will tell his story for the first time during the broadcast.

It also will be the first public appearance for the two Rosenberg sons, Michael and Robbie, now in their late twenties. Until recently they both have gone under the name of their adoptive parents.

The documentary is narrated by Barton Heyman, prominent stage and screen actor who is presently appearing in "The Exorcist."

Alvin H. Goldstein, producer for "The Unquiet Death of Julius and Ethel Rosenberg," said over seven

months of exhaustive research have gone into the making of the documentary. He explained that much of the time was spent in investigative work, tracking down and contacting well over 100 persons who were connected in various ways to the controversial case.

When the research started Goldstein was not quite sure what direction the documentary would take, but many questions began to surface that were to become the focus: —Who were they and who were we in the America of Joseph McCarthy?

—Was it a jury of their peers which found them guilty?

—If they were guilty, how important were the secrets they allegedly traded with the Russians?

—Was there really an "atomic secret"?

—Did the punishment fit the crime?

—Were the Rosenbergs victims of the Cold War Era in which the trial took place?

These, according to Goldstein, are the questions that have made it an "unquiet death."

Twenty persons directly involved in the case actually appear on the broadcast. Nine of the jurors known to be alive were located. Five of them are interviewed on the program. Three FBI agents directly involved in the case also appear on the program. So do two of the prosecutors, Roy Cohn and James Kilshelmer. Philip Morrison, co-holder of the patent on the atomic bomb, shares his views on the nature of atomic secrets. NPACT researchers also located other key figures in the case — Klaus Fuchs,

Harry Gold, David and Ruth Greenglass and Max Elitcher.

Goldstein, who has read some two dozen books on the subject, including the 20,000 word trial record, said the point of the broadcast is not to examine the guilt or innocence of the Rosenbergs, but rather to look at the case 20 years later through the eyes of some of the persons who were intimately involved, and analyze the climate in which it took place.

He cites a line from the script that summarizes the mood of the country at the time of the trial: "It is 1946 and a Cold War is moving in from the east. It will freeze the minds of most Americans, including eleven men and one woman. One day they are to sit in judgement of Julius and Ethel Rosenberg."

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J. Geils overrules student poll

There won't be any good vibrations at the SIU Arena for Beach Boys fans this spring.

The J. Geils Band has been booked instead, even though they were not included as a choice in the poll conducted to see which group students wanted to perform, said Leroy Fehrenkamp, assistant manager of the Arena.

The Beach Boys received about 10 to 15 per cent more of the 150 votes phoned in than Van Morrison, Crosby and Nash and John Denver. The votes were, however, almost

evenly divided between the four choices, Fehrenkamp said.

"There has been some question as to why we conducted a survey and then got a group which wasn't in it," he said.

Fehrenkamp explained that, "Nothing was firm. It was possible any one of these artists would be on tour when we had an opening, which would have been in early March or April."

As it turned out, none of the performers included in the survey were available he said. In the meantime, Fehrenkamp said, The J. Geils

Band did become available for concert at the Arena on March 9.

In spite of the survey's failure to determine the Arena's booking, Fehrenkamp said he thought the response to the poll was "okay." The method may be used again in the future, he said.

It was quick, conducted in one day, he commented. "We really didn't know the students thinking. It was just kind of taking a pulse."

The survey also was helpful in finding out what kind of performers students want to see, Fehrenkamp said.

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Schlitz Draught	.40	Pitcher	1.75
Pepsi, Root Beer, Dr. Pepper, Teem			
Small, 15 Large	.25	Pitcher	1.75
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Coffee	.20	Hot Chocolate	.20
Small Milk	.30	Large Milk	.40

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Chef Salad	1.45	Anchovie Salad	.85
Shrimp Salad	1.65	Potato Salad	.30
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Chicken Dum-Dums	1.50
Mixed Appetizers combination of above	2.75
Toasted Ravioli	1.35

Sandwiches

Melted Cheese	.35	12 oz. Fish	1.39
Hot Dog	.49	Meat Ball	1.19
Chili Dog	.69	Roast Beef	1.19
Cheese Dog	.59	Fish & Chips	1.25
Ham	.85	Submarine	1.35
Ham & Cheese	.95	Italian Sausage	1.49
Italian-Sala Meat	1.45		

French Fries	.30	Onion Rings	.55
Garlic Bread 1/3 loaf	.40	Chili	.75

Deserts

Ice Cream	.20	Cake Roll	.30
Apple Pie	.55	Strawberry Pie	.65
Cheesecake	.65	Cannoli	.50

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